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harmonies is not only scholarly, but is effective and pleasing. Of the instrumentation but an inadequate idea can be gathered from the necessarily imperfect result of pianoforte accompaniment to a work originally written for full orchestra. It nevertheless exhibits much more elaboration than is usual in English works of this class, and leads us to imagine that the result of a performance by a full orchestra would show a fertility of resource and an experience of writing in score which augur well for the Doctor's future fame.”—*Choir and Musical Record*, April 17, 1869.

“‘Fayre Pastorel’ carries with it undoubted evidence of high merit and good taste. The song of Pastorel, ‘Oh, sing ye birds,’ is a graceful and finely-conceived melody. The song of Corydon, ‘Sweet as fairy music,’ is destined to live, and is composed somewhat on the model of the inimitable ‘Evening Song,’ by the same author, which formed the gem of the miscellaneous pieces in the second part of the programme. The following madrigal, ‘The tender dew,’ contains some admirable music, and is followed by probably the most noble and heroic song in the Cantata, ‘Far from the noise.’ This air, together with that of Corydon, will form a rich and valuable addition to the stores of English song, and, if permitted to be published in a separate form, will command an extensive sale. The second part opens with the distant strain of fairy melody resounding through the woods. As clouds and storms succeed to sunshine, the rural felicity of the Arcadians is rudely broken by a horde of barbarians, giving rise to the magnificent chorus, ‘Now cursed be day's streaming light,’ which is, probably, equal to the highest inspiration of ancient or modern times, and might alone be sufficient to secure for its author a place in the records of fame. The song of the captive Pastorel, ‘Flow, bitter tears,’ is also a highly refined composition. The concluding portions of the Cantata rise to the dignity of true inspiration, and produce an effect of intense and refined pleasure. Taken as a whole, we have no hesitation in saying that the gifted author of ‘Fayre Pastorel’ has stamped upon it the impress of his genius, and we venture to predict for it a high and lasting place in the annals of musical composition.”—*Warrington Advertiser*, April 17, 1869.

“The words of the Cantata of ‘Fayre Pastorel’ are by Leyland Leigh. It is only justice to the authoress to remark that, as a whole, the libretto is vastly superior to the class of verses usually written for such a purpose. Of Dr. Hiles' music we are glad to have to speak in terms of warm commendation. He is no mere imitator, and this work bears unmistakably the stamp of originality. The overture is brilliantly written, and this and the sterling qualities of the opening chorus produced a very favourable impression. The succeeding chorus, alternating between maids and men, is very effective. In her first solo the lady who personated Fayre Pastorel was prevented apparently by nervousness from doing justice either to her own powers, or to the dreamy and tender melody. The amateur who sang the parts of Corydon and Colin has a good tenor voice, which he used throughout with great taste. He was much applauded for the feeling with which he gave the telling song, ‘Love, dear love.’ The madrigal is a very clever composition. Perhaps the most spirited song of the whole Cantata is ‘Far from the noise of camp and court.’ The next chorus, ‘Home we hie silently,’ is a gem, the hushed effect of which was most creditably given by the choir. Passing on to the second portion of the Cantata, the first point calling for special notice was a charming duet between tenor and baritone, ‘Yet sing once more that simple strain,’ both the music and performance of which were so good as to secure for it a loud encore. The grand chorus, ‘Now cursed be day's streaming light!’ is a composition of unusual merit, full of vigour, noble in its conception, and skilful in its harmony. The chorus, ‘Now seize! now slay!’ is an admirable descriptive composition, powerfully forcing home upon the hearers the conception of the ‘hurly-burly’ of the fight. The duet between Calidore triumphant, and Pastorel is very pleasing. The close of the Cantata was followed by loud marks of approval, and Dr. Hiles was brought back to receive the ovation due to the genius, originality, and skill displayed in his work. The closing duet and chorus were repeated.”—*Warrington Guardian*, April 14, 1869.

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